

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

SEPTEMBER 1920

SEED



PLATES

If it's a plate you need, there is a Seed Plate for every photographic purpose. And wherever plates are used the quality of Seed Plates is recognized.

The Seed 30 combines extreme speed with the finest qualities of the ideal portrait plate.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

The enlargement on

ARTURA CARBON BLACK

retains the contact quality.



Eastman Kodak Company,

Rochester, N. Y.

All Dealers'.



A few of the dealers who attended the banquet given to Mr. Eastman by Mr. T. Asanuma, Tokio, and Mr. S. Kuwada, Osaka. On Mr. Eastman's right in European clothes is Mr. Asanuma, the oldest dealer in Japan, and in front, Mr. S. Kuwada, one of the largest dealers there.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

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No. 7

MR. EASTMAN IN JAPAN

WITHIN a radius of 25 miles of the city of Tokio there are between six and seven hundred portrait studios. Yes! it startled us, too. But it also gave us some idea of the extent to which the art of photography is practiced in that country. Some of these studios, according to Mr. Eastman, are very fine up-to-date buildings, modern in their surroundings and equipment, and in these respects will compare very favorably with the best American standards. In lighting arrangements, use of backgrounds, posing, grouping, etc., their methods are practically an adaptation of our own.

Mr. Eastman, who recently visited Japan as one of a party of representative American financiers, bankers and business men—in the capacity of an unofficial trade mission—is very much impressed with the photographic situation there. His views on general political, economic and trade conditions in Japan he has given to the press in a number of interviews. Readers of *STUDIO LIGHT*, however, will be especially interested, just as Mr. Eastman was, with photographic conditions and the future outlook of the photographic trade.

As the Japanese are a very artistic race, it is perhaps only natural not only to find them interested in the photographic art, but to find among them a very natural aptitude for it. Conservative in taste, scientific in their mental training, they are also very enterprising in their business, adopting without hesitation equipment and whatever else they are convinced will make for better work and increased trade. As evidence of this, Mr. Eastman notes that American photographic products and equipment are used to the practical exclusion of all other.

In this preference Mr. Eastman sees practically unlimited op-

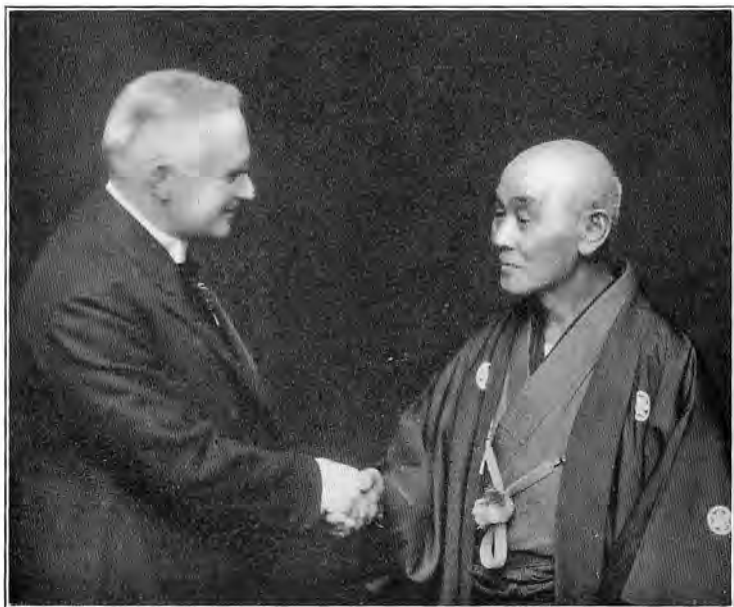
portunity for American trade with Japan in many lines, provided only that the relations between the two countries continue friendly and undisturbed. Sentiment plays an important part in trade, especially among the orientals, as Japan has herself learned to her regret in the recent Chinese boycott on Japanese goods. And Japanese sentiment Mr. Eastman found very strongly inclined toward America.

To foster this sentiment as a basis for closer trade relations was the object of the Japanese in inviting into friendly conference some representative business men of both countries. Japan needs the American market, needs American capital, needs machinery and even American inventive genius for her own industrial development. And America in return needs the Japanese market which, Mr. Eastman points out, is a very large and important one. Japan has a faculty amounting almost to genius of choosing the best always in ideas and in materials. And her extraordinary development as a nation is largely due to this ability to recognize and assimilate the best the Western World has to offer. Her army, for instance, she patterned after Germany, at that time supposed by many to be the best; her navy after England, and her industrial development is being rapidly patterned along American lines.

The Company's entire experience in the Japanese market confirms this preference for the best. In lenses and equipment, for instance, dealers order the best that money can buy. There is also a very large demand among them for special equipment, regardless of additional cost. Our trade with them has grown tremendously and is at least twenty-five times in volume what it was ten years ago. In amateur supplies the demand has increased faster in Japan than in any other country in the world for the same period. And the presence of six to seven hundred studios in Tokio and its environs would indicate that the professional trade has kept pace with this growth. Portrait making, in fact, is a very live business there, the Japanese having little of our self-consciousness need little persuasion to be photographed.

As an illustration of their progressiveness, before and during the war, Seed and Stanley Plates were universally used. Mr. Eastman, however, found the trade very enthusiastic over Portrait Film, both for the relief it offers from transportation difficulties connected with the glass plates, and the superior quality of the Film itself. So well has it "caught on" that our Mr. W. F. Spurling is being sent there as an expert to demonstrate it and look after Portrait Film trade.

In paper, Artura has no competition and is used exclusively by



Mr. R. Konishi, one of the largest dealers in Japan, greeting his guest, Mr. Eastman, at a banquet given in his honor.

all the leading studios for their high grade work. Azo has also a large sale, as have printing out papers.

Three of the leading dealers in Japan, Asanuma & Company of Tokio, R. Konishi & Sons, Tokio, and S. Kuwada & Sons, Osaka, in addition to a very large retail trade, act as distributing houses to some of the smaller dealers. Tokio and Osaka are the two great commercial centers of Japan, the latter being the principal manufacturing city there.

The members of the American party during their stay had many delightful experiences of Japanese hospitality. The courtesy for which the Japanese are famous was shown in every act, and Japanese efficiency marked every detail of the arrangements for their entertainment and comfort. Every want seemed to be anticipated from the moment of embarkation at Seattle on April 10th to debarkation at San Francisco on May 31st. They came at the invitation of Japanese business associations and officially were their guests.



Banquet given in Mr. Eastman's honor by Messrs. Asanuma of Tokio and Messrs. Kuwada of Osaka.

The Government, however, through the Premier, the Minister of Foreign Affairs and even the Imperial Household also joined in the welcome and entertainment to them.

In all the hospitality that was extended, however, none was more welcome to Mr. Eastman, nor touched the "soft spots" more closely, than the personal hospitality extended by the photographers and dealers. The warmth of their greeting could not have been exceeded. Every courtesy they could show a distinguished visitor was shown. They looked on Mr. Eastman's visit as an honor and honored it as such. Mr. Eastman, on his side, was no less pleased at the opportunity to meet, in this sociable way, his photographic kinsmen of the Orient.

One particularly agreeable incident to him was his meeting with Mr. Asanuma—head of the firm of Asanuma & Company, Tokio—the oldest dealer there, who began business in 1875, five years before Mr. Eastman himself. Owing to the shortness of his stay and the long program laid out in advance for the party, these tenders of hospitality by his photographic brethren had to be limited to two banquets, one given by Messrs. Konishi of Tokio, and the other jointly by Messrs. Asanuma of Tokio and Messrs. Kuwada of Osaka. To both banquets, however, all other dealers were thoughtfully invited, so that Mr. Eastman had opportunity to meet and mingle with them. Both banquets Mr. Eastman describes as very brilliant affairs—and Japan is not "dry".



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We make it—we know it's right.

THE WHY OF LONG AND SHORT SCALE PAPERS

One paper can not be made to suit all classes of negatives any more than a story can be written to please all classes of readers. So special papers are made for special purposes. Artura Iris is not at all suited to the average amateur negative and Velox is not at all suited to the average portrait negative. Likewise, a paper that will suit both purposes must be somewhat of a compromise.

When it is possible to make a special paper for a special purpose, the results secured are better because the scale of the paper more nearly suits the scale of the negative made for that special purpose, permitting a better reproduction of the subject.

Artura Iris is an example of a paper in which the scale has been made for a special purpose—the making of quality prints from portrait negatives.

It is a very simple matter to speak in generalities of the qualities of such materials as Papers and Films—to say that they have long or short scales and will give correct rendering of certain classes of subjects, but it is not such an easy matter to explain just what is meant by the scale of a paper, its reproductive quality, latitude, etc.

The laboratory man graphically shows the characteristics of sen-

sitive materials in diagrams in which a line shows the way density increases with exposure, how fast it increases, whether or not the increase is proportional to exposure, when the greatest density is reached and how great it really is.

This is all very fine when it is understood. You can compare a number of such diagrams and from them select the Film that is best suited to certain subjects and the Paper that is best suited to the film, and the best obtainable results are fairly certain.

But we are not all scientists. For this reason the photographer learns many things by trial and error. And while he can do the things he wishes to do, it is hard to explain how he gets certain results and why he gets them.

As we said previously, Artura Iris is a paper made for a special purpose. It has an exceptionally long scale which gives it unusual quality. And just here it must be understood that papers are not varied to suit the wishes of emulsion makers by merely adding a dash of this or that chemical as one would season a soup. Very slight changes often require a complete adjustment of the emulsion formula attended by extensive experiments and numerous failures before the desired result is secured.

To understand the advantages of a long scale portrait paper we must begin with the lighting of



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshiba
New York City*



the subject in portraiture. In studio work the average scale of lighting is about 1 to 40. By this we mean that if a sitter wore a white waist and a black skirt, the waist would reflect 40 times as much light as the skirt. But this contrast also depends upon the amount of light used. If the light is screened down it would be a simple matter to reduce this scale to 1 to 30. In line lightings, the contrasts may be very much greater, and in typical examples of home-portraiture, contrasts were found to be about 65 to 1 or even greater.

The scale of a lighting is measured by light reflected, while with a negative the scale is measured by its opacities. A portion of a strip of plate is exposed just long enough to secure a barely perceptible tint upon development. Succeeding exposures are then made, doubling exposure each time. Upon being developed, the opacities of the various portions of the strip will increase in the same ratio as the increase in exposure, up to a point which indicates the limit of the plate to reproduce correctly. On Eastman Portrait Film, for example, this reproductive quality may be as great as 1 to 200, indicating that the opacity secured with 200 units of exposure is 200 times as great as the first perceptible tint. If the scale of a lighting is 1 to 40, the shortest exposure that will register the

40 tones may be given with a correct result, or four or five times this amount of exposure may be given on Portrait Film and the contrast of the resulting negative will be the same. The only difference will be in the density of the negative. This clearly illustrates the advantages of Portrait Film latitude.

Having secured a negative which registers an approximately correct scale of the subject, the next step is to secure correct reproduction in the print. The contrasts we see in a print depend upon the light reflected from different portions of the print and the maximum black that can be obtained with full exposure and development.

The deepest black that can be secured in a print will reflect from 2 to 10 per cent. of the light that falls on it, matte papers reflecting the most and glossy papers the least light.

If a negative which has reproduced the tones of the subject correctly is in turn to be correctly translated in the print, the scale of the paper must be as nearly equal to that of the negative as possible. Papers for commercial negatives which tend to flatness and for amateur negatives are made with scales as short as 1 to 5, and ranging to 1 to 20, while the scales of papers made specially for portraiture, range from 1 to 40 up to 1 to 60.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshiba
New York City*



Just here, however, comes the difficult thing to explain, but possibly we can make it fairly clear—that is, why the short scale paper is not suitable for the long scale negative. A paper with a 1 to 5 scale requires only five times as much exposure to give its deepest black as is required to give a perceptible tint, while a paper with a 1 to 60 scale requires sixty times as much exposure to give its deepest black as is required to give a perceptible tint. We will suppose the exposure that gives the tint in both cases is one second.

We will now place the 1 to 5 scale paper on the 1 to 60 scale negative and give five seconds exposure. The print is developed and we find we have as deep a black in the deep shadows as can be secured, but the highlights of the negative, which require 60 seconds exposure to show their detail, have not been printed. Neither have those tones of the negative having densities requiring exposures of 50, 40, 30, 20, 15 or 10 seconds, received exposures sufficient to record their tones correctly.

Tones that should be one-half as black as the deepest shadows, requiring 30 seconds exposure, are only one-sixth as black as they should be, having had only 5 seconds exposure. And so the scale of the negative is very badly misrepresented through all its tones.

The result is just reversed if an exposure of 60 seconds is made. Instead of a few blacks and the rest of the tones grey or chalky white, the 60 seconds exposure gives a proper rendering of the strongest highlights, but all of the lower tones are too black and there is no gradation in the middle tones.

A paper with a scale of 1 to 20 would give a better result than the very short scale paper we have used as an example, but even for the average portrait negative such a paper would be unsatisfactory.

Such papers are specially suited to short scale negatives and short scale negatives are specially suited to commercial work, where much detail is more desirable than roundness and relief and atmosphere, which are characteristic portrait qualities.

So special papers are made for portraiture. Artura Iris is the ideal paper for portrait work. It is an exceptional paper because it has the long scale desirable for printing from portrait negatives. But its use is not necessarily confined to portraiture. Any negative with a long scale will produce a print of better quality on Artura Iris than on any other paper. For this reason many commercial photographers use Artura Iris for such subjects as interiors and the resulting prints are wonderfully rich and brilliant.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshiba
New York City*



INTERESTING POINTS OF LAW

LIBEL BY USE OF A PHOTOGRAPH

The cases which have been considered in our previous articles have not involved any element except the unauthorized use of the portrait, without any showing of special damage. Such a use, however, may come within the laws covering libel. In general it may be stated that the law concerning libel by photograph is the same as by the printed word, and usually the libel has been in the words rather than in the picture taken by itself.

A picture showing a person apparently committing a crime or for any reason tending to expose him to ridicule or contempt would be libelous, but the amount of damages and the extent of the libel would be a matter to be proven before a jury.

Mention will be made of cases tending to illustrate the definition and showing what use may and may not be made of photographs.

An advertisement was published showing the picture of a woman with the statement that she was a nurse and with a signed testimonial to the effect that she had used and recommended as a tonic a certain brand of whiskey. Of course that was some time ago. The portrait

used was of another woman, not a nurse, and with a name not resembling that in the advertisement. She brought action for damages on the ground of libel. The lower federal courts ruled that no cause of action had been stated. The United States Supreme Court decided, however, that a cause was stated sufficiently to warrant submission of the question of damages to a jury. It was held to be a publication of and concerning the plaintiff, although the name appended was that of an entirely different person. If the publication tends to injure her in the estimation of a considerable and respectable class of the community, it can not as a matter of law be said not to be libelous. The Supreme Court distinctly stated that it did not pass on the question whether the use of the portrait was a tort *per se*, (in itself, a wrongful act). And so this case does not affect the discussion of the "right of privacy."

Another case was that of a prominent real estate dealer who got into all sorts of trouble and was indicted on several counts. A newspaper published a rather full account of the man's questionable transactions with a picture of himself and his entire family. A daughter brought action for damages from libel, but the court held that as there was nothing offensive in the picture

itself and as the article only told the facts in the case, she had no legal grounds for action.

In another case, however, the facts were quite similar, except that the portrait was by accident that of the wrong man. A murder was described and a portrait published purporting to be that of the daughter of the murderer, whereas it was a portrait of an entirely different person, who sued for damages.

It was held by the court that the mistake of the newspaper, though quite innocent, was no defense, and the plaintiff was entitled to have the case go to the jury on the question of damage. A photographer had furnished the portrait, but the question of his liability was not raised. In this case neither the portrait nor the words were in themselves libelous, and if the right picture had been shown there would have been no cause of action.

This ruling is consistently upheld in New York cases. A New York paper described an Italian murderer and bandit who had escaped to Italy, and published as his portrait that of another Italian who successfully brought suit for damages.

Not every case of mistaken identity can be considered libelous however. A New York paper took an interest in placing orphans in homes for adoption and in a self-praising article showed pictures of numerous babies that

it stated had been so placed in the previous year.

One of these, it so happened, was a picture taken fifteen years previously of a girl now eighteen years of age and living with her own parents. She brought an action for damages for libel. The court held that in this case no harm could have been done as the facts stated could not possibly have been applicable to her, and her friends could not have been misled thereby and no damage to her reputation could have occurred.

A film entitled "The Inside of the White Slave Traffic," purporting to show actual conditions and to be authentic in its details and to be shown for altruistic purposes and to aid in reform, presented in one scene the exterior of a factory building upon which a manufacturer's signboard was apparent, and other scenes showed conditions presumably within the factory, from which it would be assumed by a spectator that this factory was a recruiting ground for the white slave traffic. Suit was brought both under the New York State law concerning the use of a name for advertising and for libel. The lower court held that no cause of action on either ground was stated, but the Appellate Division ruled that while it was not within the statute, a cause of action for libel was stated.

(To be continued.)



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshiba
New York City*





PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshida
New York City*



THE MAN WHO MADE THE PICTURES

Eighteen years in the photographic business, and the greater part of it on Fifth Avenue, makes a man pretty well known in the East, but there are many of our readers who do not get to New York frequently so it is necessary for us to introduce even a Fifth Avenue photographer.

Mr. Koshiba is a well known personage in New York and his work is of a very high order, from both a technical and an artistic standpoint. And like many other prominent New York photographers his work is not confined entirely to New York.

Mr. Koshiba makes a specialty of home portraiture, in which he is very proficient, and this work takes him to Washington at frequent intervals where he has a considerable number of patrons and does a very high class business.

It is in New York homes and in his New York Studio, however, that most of his work is made, and as will be seen by our illustrations, it is the work of a man who understands photography thoroughly and who also has the artistic ability and good taste to make the most of every subject.

Mr. Koshiba has been using Portrait Films exclusively for a year and is very much gratified with the results he has obtained.



MR. KOSHIBA.

He frankly states that he has been getting better results on Films than he ever produced on plates and is so well satisfied that he would not use plates again under any consideration. He appreciates the advantages of Film quality, also the lightness, which enables them to be carried or shipped conveniently without breakage.

He is also an admirer of Artura Paper which he uses exclusively in all his work.

We appreciate Mr. Koshiba's courtesy in permitting us to present these examples of his work to the readers of *STUDIO LIGHT*.



ELON



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshiba
New York City*



OUTDOOR PORTRAITURE

There is considerable difference between home portraiture in the home and home portraiture out of doors, though both are broadly covered by the one term.

Anyone can make pictures out of doors if any kind of pictures will do, but the home portraitist must make unusual pictures—the kind that can not be placed in the class with ordinary views. His pictures must be on a par with studio work and to make such pictures requires skill.

Lighting is the first difficulty. The light must not be flat, but a flat light is the easiest one to secure and is the one most generally used, with results only too well known. We might say that the light should be one-sided, for practically all studio lights are one-sided. And such a light is not always difficult to secure where there is ample room to work about a home. The house and shrubbery make it possible to find such a light in a suitable place about the home, either in the morning or afternoon, unless the grounds are very small, and when such a spot is found the light conditions must be carefully studied.

Some photographers have a happy faculty of grasping all the picture making possibilities of

home surroundings almost at a glance, but most of us have to study conditions a bit. And it will usually be found that the conditions that apply in the studio or the home can be just as well applied to portraiture out of doors.

A porch, a trellis, a pergola or even a tree may give a very good duplication of the light secured in a studio, and it may be necessary to use a head screen or a reflector, but the result is well worth the care necessary to produce it.

The studio worker should not be over-confident and announce that he is prepared to do wonders in outdoor portraiture until he has demonstrated his ability to his own satisfaction. If mistakes are to be made it is better to make them before than after he has proclaimed his skill as a home portrait photographer.

Work away from the studio is a good stimulant and gives one a broader viewpoint. When you think you have exhausted all means of creating new or novel effects—when your studio work seems to grow stale and you are at a loss for ideas, get away from the studio—load your holders with Portrait Film and study out-of-door portraiture. The experience will do you good and there is no reason why you should not be successful and secure a sufficient return for your work to net you a satisfactory profit.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Mr. Koshiba
New York City*



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1920



| | |
|------------------------------|------------------|
| Winnipeg, Man., Can. | Sept. 14, 15, 16 |
| Des Moines, Iowa | Sept. 21, 22, 23 |
| Louisville, Ky. | Sept. 28, 29, 30 |
| Nashville, Tenn. | Oct. 5, 6, 7 |
| Atlanta, Ga. | Oct. 12, 13, 14 |
| Richmond, Va. | Oct. 19, 20, 21 |
| Baltimore, Md. | Oct. 26, 27, 28 |

A PYRO developed negative is not necessarily the best looking negative, but it has the quality that enables you to produce the best possible print, which is the real test of negative quality. Use pyro in its most convenient form—pure crystals. Specify

EASTMAN PERMANENT CRYSTAL PYRO

We make it—we know it's right.

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All Dealers'

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Without inconvenience to you—the portrait your family and friends have long wanted can be made in your own home in a few minutes.

Telephone for an appointment to-day.

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Line cut No. 278. Price, 30 cents.

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

*Don't let the developer get
too warm*

Temperature has a direct bearing upon the chemical action of your developer and the correct temperature always produces the best result. Keep your solutions at the temperature recommended—*use a thermometer.*



Price
\$1.00

The Eastman Thermometer

Accurate, convenient—made with curved back, easily read degree marks, and with hook to suspend it in a tank.

Thermometer Stirring Rod

Combines a reliable thermometer with a handy stirring rod. The flat end is used for crushing the chemicals.



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The final and perfecting
step in refining coal tar
developers produces

ELON

Its technical name is

MONOMETHYL
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We make it—we know it's right.

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The Eastman Projection Printer

*Will stimulate the sale of large prints because
it simplifies enlarging.*

It's always in focus—always ready for an exposure. Better prints in half the time required with other enlarging apparatus.

Prints 30 x 40 inches or smaller from negatives 5 x 7 or smaller. Diffusing Disks give pleasing diffusion without increase of exposure.

The Eastman Projection Printer, complete with Eastman 5 x 7 Projection Anastigmat Lens *f*.8, 7½ inch focus, set of three Diffusing Disks, Adjustable Paper Holder, Sliding Table and 250-Watt Mazda Lamp \$450.00

EASTMAN KODAK COMPANY,

All Dealers'.

ROCHESTER, N. Y.

EASTMAN PORTRAIT BROMIDE

A new paper made specially for portrait enlarging—a paper producing prints that have the quality you expect from the ideal portrait negative.

It has ample speed, the long scale of gradation which especially suits the portrait negative, and while the buff stock gives an unusually pleasing warm tone, a carbon-brown tone of distinctive richness is easily secured by the re-development process.

Supplied in two colors and two surfaces.

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| D White, Rough Matte | E Buff, Rough Matte |
| D White, Rough Lustre | E Buff, Rough Lustre |

At prices the same as for D. W. Artura Iris.

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All Dealers'.

*Deliver orders quickly and you will
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Prints dried in the

IMPROVED MAJESTIC PRINT DRYER

are properly shaped, bone dry, uninjured by heat and ready for delivery in twenty minutes. They may be delivered unmounted, loose mounted or in folders, and they keep their shape.

The No. 1 Dryer, a convenient size for the portrait studio, will dry from 1600 to 4000 prints in a day. It has two drying rolls, electric motor, fan, gas heater and stand. The price, complete, is \$45.00.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

Work with comfort in a light that's safe.

Wratten Safelight Lamps

ARE SAFE

The soft indirect light is a relief to the eyes, while the Safelight transmits the greatest amount of light that can be used with safety. Series 2 Safelight furnished with lamps unless otherwise specified.



| | |
|---|---------|
| Wratten Safelight Lamp, No. 1, as above | \$10 00 |
| Do., No. 2, without slide for white light | 7 50 |
| Series 1 Safelight, for plates not color sensitive, 8 x 10 | 1.25 |
| Series 2 Safelight, for Orthochromatic film or plates, 8 x 10 | 1.25 |
| Series 3 Safelight, for Panchromatic plates, 8 x 10 | 1.25 |



The Kodak Safelight Lamp

A smaller lamp embodying the principles of the Wratten Safelight Lamps. Constructed only for electricity.

Series 1 Safelight furnished unless otherwise specified.

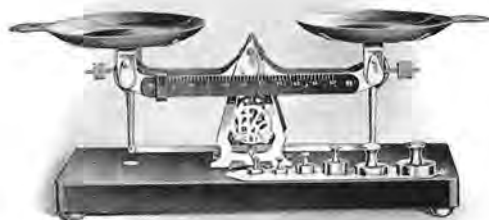
| | |
|---|--------|
| Kodak Safelight Lamp, complete as above | \$3.50 |
| Extra Safelights, 5 x 7, any series, each | .75 |

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ROCHESTER, N. Y.

All Dealers'.

Designed and built for you.



The Eastman Studio Scale

A scale designed for the professional photographer, with two things in view—convenience and accuracy. The sliding weight on the beam dispenses with small loose weights and makes for convenience. Accurately turned and tested weights and specially hardened steel bearings insure accuracy. There's a lifetime of service in every one of these scales.

THE PRICE

Eastman Studio Scale \$4.50

EASTMAN KODAK COMPANY,

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All Dealers'.



The No. 4 Century Studio Outfit

An Excellent Equipment for the Small Studio

Including Cabinet attachment for the use of 5 x 7 Portrait Film or plates, also ground glass screen and 8 x 10 curtain slide holder, for making plate negatives.

The Sliding Ground Glass Carriage, formerly included only with more costly Century apparatus, is now supplied as an extra part to fit the No. 4 outfit. This attachment provides all the advantages of Portrait Film or plates carried in Eastman double-view holders—rapid focusing and exposure—and making either 8 x 10 negatives or two 5 x 8 negatives upon one Portrait Film or plate.

All Professional Dealers

Eastman Kodak Company,

Century Camera Department

ROCHESTER, N. Y.

It suggests a greater—a better value—



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Instead of showing unmounted proofs to your customers in your Studio, or when mailing them for inspection, the PROOF HOLDER enables you to show semi-mounted proofs with an "atmosphere" in keeping with the value of your work.

The A size is for Cabinet 4 x 6 and 4¼ x 6½ Proofs.

Price 75c. each—extra leaves 45c. per dozen.

The B size is for 5 x 8, 6 x 8 or 7 x 9½ Proofs.

Price \$1.25 each—extra leaves 60c. per dozen.

The PROOF HOLDER will prove a good investment—a real business producer. Ask your stock house representative to show you samples or we will send either size on receipt of the above prices, post paid.

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America.

From an economical standpoint
it is sound policy to use

ARTURA

*The paper without a
disappointment.*



Eastman Kodak Company,
Rochester, N. Y.

All Dealers'.

Because of its non-halation
quality there's always a
highlight within a highlight
in the negative made on

EASTMAN PORTRAIT FILM

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